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ABSTRACT

This commentary examines the primary types of music analysis. Although the study focuses mainly upon individual trends and schools of thought, some attention is given to the evolution of ideas within the field. Methodologies are considered in the light of their applicability to individual or classroom analysis by students. From the most traditional point of view, music possesses four constituent components: melody, harmony, rhythm, and form. The components are separable for concentrated descriptive and analytical purposes but can also be considered in selected combinations or all together for comprehensive analytical work. Analysis methodologies described include the following: musical forms, schemes, and designs; music appreciation; melodic analysis; rhythmic analysis; harmonic analysis; Schenker system or tonal analysis; unit theory; style analysis; musical performance analysis; complete composition analysis; phenomenological analysis or the human physical and psychological response to music; music as information communication; computer musical analysis; analysis in the elementary school; and comprehensive music analysis. (Author/DE)

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TITLE: VARIETIES AND TRENDS IN MUSIC ANALYSIS: A COMMENTARY ON THE LITERATURE

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ABSTRACT

The various types of music analysis and its methodologies, as identified in TN 3-72-08, are reviewed descriptively. Although the study focuses mainly upon individual trends and schools of thought, some attention is given to the evolution of ideas within the field. Methodologies are considered in the light of their applicability to individual (or classroom) music analysis by students.

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VARIETIES AND TRENDS IN MUSIC ANALYSIS: A COMMENTARY ON THE LITERATURE

Michael Fink

This paper makes a matter of record the reflections of the author generated in preparing *Music Analysis: An Annotated Bibliography* (TN 3-72-08). The commentary treats the primary types of music analysis and the major contributions in the field with a view toward exploiting these contributions in the development of the the SWRL Music Program.

The exploration of form-generating principles within the variables of music will be the topic of another paper. That paper will also structure the specific applications of these principles to coincide with the architecture of the SWRL Music Program.

From the most traditional point of view music possesses four constituent components: melody, harmony, rhythm, and form. The components are separable for concentrated descriptive and analytical purposes, but can also be considered in selected combinations or all together for more comprehensive analytical work. On the highest conceptual level the analytical study of melody, harmony, or rhythm is actually the study of the *form* of each of these components. This is probably the reason why most theories of music analysis either deal directly with form or are ultimately concerned with the constructive/formal implications of the component under consideration. The musical variables of pitch (melody and harmony) and duration (rhythm and certain temporal aspects of form) have been the subject of nearly all analytical discussions of music, while the more "interpretive" variables, timbre (tone color) and intensity (loudness), have been dealt with only fleetingly or neglected

altogether. These latter, along with texture (density) are difficult to classify and discuss in traditional ways, although their manipulation can be extremely influential upon the *perception* of musical form.

Discussions of music analysis seldom deal exclusively with one or another component of music. Discussions of harmonic analysis, for example, quite frequently make reference to structural schemes, melodic practices, or rhythm. It should be understood, therefore, that the classifications used as headings in this paper are generalizations. The sources discussed are *most generally* concerned with the classification topic, but may contain valuable substance outside that topic.

The order of headings follows somehwat the history of trends within the field of music analysis. However, the diversity of approaches to the subject and the historical overlapping of important and divergent contributions make a definitive ordering difficult. Therefore, the headings here proceed as they do in the above mentioned bibliography.

A number appearing in parenthesis following the first mention of an author's name or the title of a source writing refers to that entry number in the annotated bibliography. Page references also appear in context. This format is used in lieu of footnotes and redundant bibliography at the end of the paper.

MUSICAL FORMS, SCHEMES, AND DESIGN

The oldest and still most common approach to teaching the analysis of musical form is by a classification procedure. Music, especially the "classics," are studied, and the formal characteristics shared by them are labeled, described, and categorized. A book written with this approach might begin by describing the concept of motive, then phrase, period, song-form, and the larger formal schemes such as Sonata

Allegro and Rondo forms. One of the earliest, and still most emulated analysts to take this approach was Percy Goetschius (see bibliography, no. 7-10).

A few authors have discovered and pointed out important formal principles underlying the conventional formal schemes which they explored. Two such cases are Cecil Thorpe Davie in his *Musical Structure and Design* (3) and Howard M. Murphy in his *Form in Music For the Listener* (16). Davie divides classical musical structures into exemplifications of either an "open" or "closed" principle. The difference is to be found by examining the tonal area established at the end of the initial structural section. Murphy views musical form as a phenomenon guided by the principles of "repetition" and "contrast."

Although the scheme-design approach to teaching analysis functions quite well to describe *some* music, it has one very serious drawback. much worthwhile music is not written within the confines of such neatly described forms. Armed with only the scheme-design training, the student will encounter difficulty in analyzing and understanding much music which is exceptional to his own particular textbook. He will lack the tools needed to deal with relatively free, unconventional, or freshly designed forms. In his zeal to classify the *forms* he hears, the student may fail to listen for musical *form*.

One book within this classification stands out favorably because of its attempt to broaden this particular approach to music analysis. Wallace Berry's *Form in Music* (2) succeeds in two ways: it increases the student's awareness of the historical development of musical form, and it stresses the idea that form results more from *principles and procedures* at work than from the exercise of formulas. In his last

chapter, "Free Approaches to Form," Berry provides a table called "The Elements of Musical Form." The table is comprehensive and conveys a great deal of insight, but it may have been better placed at the beginning of the book for the student's prior reference as he explores form in traditional music.

MUSIC APPRECIATION

The introductory study of music on the part of persons not formally educated in the art is generally termed "music appreciation." Usually three main activities comprise this program: studying the history of music and musicians, listening to music, and discussing music. There is a considerable literature which aids the discussion of music from a nontechnical point of view, attempting to help the listener to a better understanding of what he hears. It is natural that a portion of this discussion be somewhat analytical.

Analysis performed by a listener (presumably without musical score) is related to listening situations in nearly any program of music education. A review of methods designed to improve listening skills may prove valuable in the preparation of SWRL lesson portions which are centered on listening and discussion. However, the actual analytical approaches found in most music appreciation texts cannot be relied upon. Generally, they either reflect the scheme-design viewpoint, or they are based upon a limited, weak set of principles, or their approach to analysis is so simplistic as to be of little help in dealing with varieties of actual music. Where, on the other hand, the analytic

approach is based upon more comprehensive principles, those principles are invariably discussed more completely in a more specialized source.

MELODIC ANALYSIS

The isolation of melody for special study is justified by both the vast amount of melody-centered musical literature (e.g., vocal or instrumental solo) and the fact that many general attributes of musical form are clearly illustrated by melody alone. The principal books discuss how melody is constructed and generally attempt to distill some principles of melodic shape and formal impact. For example, *Creative Analytical Theory of Music, A Correlated Course, Book II: Form in Melody* by Earl R. Bigelow and others (32) discusses the interplay of melodic shape and rhythmic organization. On page 10 the authors state that:

> Form implies, in varying degrees, the presence of (a) unity, (b) diversity, (c) points of climax or focus, and (d) comprehensibility.

Most of this is easily provable in song literature, and the importance of thematic form in music (stressed so much by Rudolph Reti in *The Thematic Process in Music*, no. 34) is not to be underestimated. However, as easily perceivable as melody may be, it is only one component of music.

RHYTHMIC ANALYSIS

The only significant contribution to the subject of rhythm, seemingly so important to writing, performing, and understanding music, is Cooper and Meyer's *The Rhythmic Structure of Music* (37). This work is concerned not only with rhythmic relationships within a short space (e.g., within a phrase), but also the accent relationships of whole phrases and sections of a movement with one another. The authors' thesis is that there is a

large and complex structure of accent patterns implicit in a musical composition of any size. The recognition and clear perception of these relationships are felt to be an important key to musical understanding. The text succeeds in demonstrating a new viewpoint concerning structure, but it is best viewed as a fine beginning in a nearly unexplored musical component.

HARMONIC ANALYSIS

The music of the late 18th and all the 19th century was firmly rooted in harmony. Melody in that heritage period generally implied a specific harmonic underpinning. Musical form was also shaped by the relationship of tonalities, and the firm establishment of the major-minor system contributed to the stereotype of certain formal details and gestures related to harmony. Textbooks on harmony are probably the most common type of literature in the field of music theory. Few, however, have been devoted exclusively to the larger harmonic framework in tonal music or to the shaping influence which harmonic motion exerts upon musical form. Most of the thinking done in the 20th century in this larger concept of harmony has been in the work of Heinrich Schenker and of his students (Felix Salzer, Oswald Jonas et al.).

SCHENKER SYSTEM

The following (oversimplified) explanation of Shenker's theories is offered. A strong tonal style is presumed in the music analyzed. A composition has a "foreground" which can easily be described in terms of chord-by-chord description. In the "middleground" of the piece certain relationships between harmonic areas may be analyzed. Lastly

the largest generalization, the "background," is sought. Here the analyst will find the very broadest harmonic relationships. This tri-level analytical design is symbolized on paper by a graphic analysis using musical note symbols on the staff to trace motion on the latter two levels. Schenker's system demonstrates that there are very few "background" designs, but a multiplicity of ways in which the "foreground" can be arrived at through the "middleground." Generally the most conjunct melodic connections are sought in the analysis, implying an interpretive belief that either the composer or the listener searches for conjunct cohesiveness in melodic patterns.

Heinrich Schenker has been perhaps the most influential theorist of the 20th century. He is due immense credit for devising a logical method for looking beneath the surface of tonal music and describing the organic structure found there. Although his analytic system has not been an unqualified success when applied to the music of the 20th century or before Bach, he must be recognized for his contribution to the understanding of the masterworks of the Classic-Romantic period.

UNITY THEORY

The clearcut picture of internal musical unity which the Schenker system seemed to demonstrate led inevitably to formula application and the belief that unity is the most important latent characteristic of all good music. Unity theorists appear to be content with an analysis which shows similarities between themes, between sections, and between movements. It is the search for this one characteristic, to the exclusion of many obvious others, that tends to make the approach procrustean and unviable. In addition, the predilection for unity

within contrast invalidates many fine musical works and greatly limits the specimen choices of unity analysts such as Herman Keller (61-67).

STYLE ANALYSIS

Jan La Rue's *Guidelines for Style Analysis* (71) is the current culmination of a long study which has been documented in numerous journal articles (not listed in this writer's bibliography). La Rue is the major contributor to the discipline which seeks to understand the musical style of a work by systematically analyzing all its constituent parts and salient characteristics. Although La Rue's ideas are important and well-founded, the understanding of musical style is not a complete approach to music analysis. Work in the area of style analysis will be more valuable to the student who already has a good background in music and history and some analytic skill, than to the student desiring simply a basic set of skills in music analysis.

ANALYSIS AND MUSICAL PERFORMANCE

Over the years the notion has been growing among music educators in conservatories and colleges that an analytic approach to studying a musical work will encourage a more intelligent (and probably more artistic) interpretive performance of the music. The modest beginnings of a literature on this subject are the fine books, *Musical Form and Musical Performance* by Edward T. Cone (73) and *Form and Performance* by Erwin Stein (74). Improved musical performance through good analysis is certainly an important practical application of music analysis. However, a thorough discussion of the subject would require space outside the scope and purpose of this paper.

ANALYTIC MODELS

In contrast with general discussions of analytic procedures, the analysis of complete individual compositions is preferred by many analysts. The six volumes of *Essays in Musical Analysis* by Sir Donald Tovey (83) are outstanding examples of this approach. The essays are organized by assigning one type of composition to each volume (e.g., symphony, concerto, chamber work, etc.). In surveying the essays of Tovey and other distinguished authors this writer's hope of inducing broad analytic principles has been frustrated. Analysis on the level of Tovey's is not conditioned by a repertoire of ready exercises, but rather tailored to the music under consideration. An analyst of his stature possesses such enormous acumen and expertise that the application of basic principles is understood; he troubles himself only with pointing out the most significant internal relationships. From analytic models such as these the student will learn not an analytic method but an exemplary analytic attitude.

What passes for analysis among the lesser ranks of analysts, and occasionally with Tovey, is a "guided tour" or "roadmap" of the work in question in lieu of significant and penetrating discussion. The "guided tour" approach is nearly always simple description with only a few relationships indicated. This is acceptable only if understood as description and not analysis. The bulk of Leonard Bernstein's published T.V. scripts concerning individual musical works are examples of this approach. The fact that description is a simpler task than genuine analysis must be kept constantly in mind.

One more analytic model should be mentioned. The *Five Graphic Music Analyses* of Heinrich Schenker (55) are full-blown examples of Schenkerian analysis performed by the author of the system. Thus, the book provides the most authoritative available group of illustrations of the Schenker method.

PHENOMENOLOGY I: GENERAL APPLICATIONS TO MUSIC ANALYSIS

The types of music analysis which have thus far been outlined have mutually considered music objectively, if only for the purpose of analytic examination. The point of that approach is to understand how music is put together, how it is created.

Music analysis performed from a phenomenological point of view seeks to understand what in music affects the listener. Phenomenology is concerned with the subjective perception and apprehension of actual sound events. Since music analysis and psychology have grown up nearly simultaneously, it is perhaps natural that at some point a form of psychology should exert an influence over some theoretical view of music. As an application of Gestalt psychology musical phenomenology considers the hearing of a piece of music to be a process of perceiving tonal events or *Gestalten*, the experience of which adds to the listener's total experience of that music. The experience, however, exists prior to any linguistic explanation of it, according to Alfred Pike's *A Phenomenological Analysis of Musical Experience and Other Related Essays* (90). Pike states that "the structure of immediate musical experience is obtained through *intuitive cognition*" (p. 4). He further explains:

> Intuitive knowledge is constituted by the perception of certain forms of intrinsic musical behavior. We hear the movement from tension to relaxation in the resolution from one chord to another, but we do not first hear the movement and then draw conclusions from it. On the contrary, we immediately hear and feel the transition from tension to relaxation. (p. 63)

The amount of prior experience which a listener brings to a new piece of music seems, to some phenomenologists, not to be crucial. Although it is admitted that repeated hearings of a given composition may yield a more complete description of the affective qualities in the music, affective experience can be presumed from the outset. On a descriptive level the use of vocabulary which has been shaped by a knowledge of music theory may actually constitute a stumbling block. The response of such a listener to music may well be conditioned by his routine knowledge of what is occuring textually in the music rather than by how the music affects him.

However, the problem of inexact descriptive terminology prevents truly clear descriptions of our own perception of music. Pike suggests the following as part of a descriptive vocabulary (p. 18):

> Rhythmic movement: regular, irregular, bouncey, jerky, hopping, jazzy, etc.
>
> Tempo: fast, slow, moderate, rushing, hesitating, etc.
>
> Pitch movement: flow smoothly, ramble awkwardly, plunge, ricochet, etc.

Such impressions will be adequate for the use of listeners or "appreciators" whose analytic skills can be expected to remain somewhat limited. However, the student aware of his growing perceptions and listening skills will soon outgrow such a vocabulary and should not have to spend time groping for newer, more exact descriptors.

The literature on general musical phenomenology has developed over approximately the past 15 years. A great deal of attention has been devoted to the perception of contemporary music. One notable paper in this area is James Tenney's *Meta (+) Hodos: A Phenomenology of Twentieth Century Musical Materials and an Approach to Study of Form* (91). Tenney uses small structures in the works of Anton Webern (1882-1945) and others as examples of sound events ("clangs") to be perceived within the larger formal structure. The probable cause of concern over perceiving contemporary music (especially music typically written after 1950) is its lack of tonality, thematic organization, and other traditional procedures which are more commonly perceptible within our cultural context.

Every meaningful analysis of music possesses some degree of phenomenology. Even when the analyst works only from the written score, he presumably has an aural acquaintance with the music and the impact of its significant sound events upon the listener. There is a distinct danger inherent in an analysis which loses sight of the experiential quality of the music under consideration. Such work runs the risk of reading into the music other than what can be supported by either the musical text or the trained ear. A phenomenological attitude can provide a natural check against such analytical "prescription."

PHENOMENOLOGY II: MEYER AND THE THEORY OF EXPECTATION

Leonard Meyer was educated in the disciplines of music composition, philosophy, and psychology. His thought springs from an interest in human psychological response to music. Therefore, his book, *Emotion and Meaning in Music* (93), is less a study of music analysis than an

investigation into emotional process. This important work theorizes upon how music communicates its meaning to the listener.

Meyer's explanations of the listener's feelings in the course of a musical work are largely abstracted analogies of other human experience. From the very beginning of a piece of music the listener develops certain expectations. Some of them are very definite; many are more vague, requiring an as yet unknown turn of events such as completion, result, consequence, etc. The listener is not always sure how things will be worked out. In the course of sound events suspense may develop. The longer suspense is prolonged, the more possibilities for resolution become apparent to the listener, though possibly not all consciously. Whenever expectations are aroused but the unexpected occurs, the listener will attempt to integrate the occurrence in terms of his beliefs relevant to the work, or to revise those beliefs.

> If this synthesis does not take place immediately, three things may happen: (1) The mind may suspend judgement, so to speak, trusting what follows will clarify the meaning of the unexpected consequent. (2) If no clarification takes place, the mind may reject the whole stimulus and irritation will set in. (3) The unexpected consequent may be seen as a purposeful blunder. (p. 29)

The ideas of expectation and probability are extended into specific aspects of music. For example, Meyer says regarding traditional formal designs, that:

> ...once a work is recognized as being a type for which an abstract normative class concept has been evolved, then that 'ideal type' becomes the basis for expectations. (p. 57)

The heart of Meyer's theory, however, lies in a group of three chapters which explore "Principles of Pattern Perception" and reflect the influence of Gestalt psychology upon the author. In the first of

these, "The Law of Good Continuation," the role of probability is applied systematically to patterns of melody, harmony, and rhythm. The next, "Completeness and Closure," deals with one of the most powerful of form-generating principles. Again, melody, harmony, and rhythm are considered separately, but the structural feature of "return" is also discussed at length. The last of these chapters, "The Weakening of Shape," deals with the broadest aspects of pattern and form. The consequences of various types of uniformity are discussed, and there is some exploration of the effects of texture continuity upon the musical experience.

Meyer's theory will probably have far-reaching consequences in the realms of philosophy, aesthetics, and the psychology of music as well as within the boundaries of music analysis. The discussion of form-generating principles and techniques in the three central chapters takes on vast importance when considered in the light of "comprehensive" music analysis, to be discussed below.

PHENOMENOLOGY III: STUDIES ON AURAL PERCEPTION

It seems a natural consequence of the phenomenological approach that a portion of music educators and researchers should take an interest in the measurement and development of musical perception and aural recognition. The bulk of this work has been carried on concurrently with the development of general theories of phenomenology. Most work in the field of measurement has been in the form of pilot studies, the results and tentative conclusions of which have been published in journals. To date no book has been written on developing the aural perception of music (other than standard "ear training" methods). It should be noted,

however, that the brief studies have focused on a variety of age groups. In designing any course in music analysis for elementary school children the review of a few of these papers is recommended, especially Robert G. Petzold's *The Development of Auditory Perception of Musical Sounds by Children in the First Six Grades* (98).

INFORMATION THEORY APPLIED TO MUSIC ANALYSIS

The notion, present in phenomenology, that the listener takes an active part in the musical process leads to the view that music (or any art) is a form of communication. In the mid-1950s there began a series of theoretical investigations applying the Information Theory of Shannon and Weaver's *The Mathematical Theory of Communication* (108) to the creation-performance-listening process of music. Generally, the musical work was considered to be the "source," the performer the "transmitter," the ear the "receiver," and the listener's mind and emotional networks the "destination," The precision with which this theory of communication can analyze musical data proved attractive to a number of music theorists, including Leonard Meyer. Concerned with probability, expectation, and musical communication, it would seem natural that Meyer become involved with these investigations. In 1957 he published an article, *Meaning in Music and Information Theory* (105), seeking to align his own theory with the results of Information Theory. The proximity of musical Information Theory to musical phenomenology is also reflected in a pair of journal articles written by Edgar Coons and David Kraehenbuehl of Yale University (102 & 104), in which the idea of musical *experience* is stressed.

The literature on the musical applications of phenomenology and of Information Theory have not thus far yielded a completely useful method of analyzing the workings of music. Meyer must be evaluated in the light of his own long-range goal: the development of a system designed to assess aesthetic value in music. His concerns center to a great extent on style and stylistic consistency, and he presumes a listener familiar with musical syntax who also possesses a degree of style awareness. General interest in musical applications of Information Theory appears to have lagged in recent years. However, there is currently in process a doctoral dissertation at Indiana University which promises to assess the validity of information theory as an analytical tool.

COMPUTER APPLICATIONS TO MUSIC ANALYSIS

The encoding of musical phenomena into mathematical symbols for Information Theory treatment, together with the influence of computer science upon linguistic data, set the stage for computer-aided music analysis in the mid-1960s. Data processing has been applied to the analysis of the most quantitative facets of music, which require large scale coordination of data. The computer has proven especially suitable as an aid to pitch and rhythm micro-analysis in the serial and post-serial music of the 20th century. Here, the composer manipulates musical variables with more variety and less predictability than in more traditional music. However, general theories of computer applications to analysis of traditional music have been relatively rare and undeveloped. There are two probable reasons for this: (1) the cost of computer time has been

prohibitive to the would-be music analyst, and (2) data technicians with an interest in music are mostly concerned with recently composed music and many may even consider traditionally composed music to be a dead issue. In addition, the type of intelligence yielded by the computer may not be of interest to many traditional analysts. Computer information tends to be molecular. Thus, there is a great potential for detailed description. However, the computer will not actually analyze a piece of music; rather it may provide a greatly detailed description which can be used as an analytic tool. The further development of human analytical techniques will certainly result in better computer programs and, therefore, more meaningful retreived information.

MUSIC ANALYSIS IN THE ELEMENTARY SCHOOL

Surprisingly little space in the literature of Music Education has been devoted to discussing music analysis or methods of teaching it to children. Even writings which deal principally in musical concepts spend limited space on formal or design concepts. Happily, though, there has been general agreement in recent years in Music Education concerning the designation of a difference between form in music and the forms (designs, schemes) of traditional music.

Charles L. Gary's *The Study of Music in the Elementary School: A Conceptual Approach* (114) must be singled out for its perceptive differentiation of these two concepts, for its intelligent list of satellite concepts attached to each of them, and for its constructive suggestions for teaching concepts. Two quotations from Gary's book will illustrate his point of view. The first is a statement introducing the concept of form in music:

> An understanding of form in music (design) is the heart of music education. When children are having experiences with melody, rhythm, and harmony, they are also having experiences with form, because form in music (design) is inclusive of these elements and the relationships that exist among them. As children become aware of the relationships among phrases and among tonal, rhythmic, and harmonic patterns within them, they are developing an understanding of design (p. 86).

Gary's first statement regarding the forms of music is also a statement of this concept: "Each musical composition has a unique structure of its own" (p. 99). Through listening and discovery children are supposed to learn similarities between compositions, and thus learn to classify where appropriate.

Although Gary's approach to teaching formal analysis must be admired for its boldness, two major criticisms should be mentioned. First, the main impression of form which children will retain is one of thematic or sectional similarities and differences. However, thematic and structural features are only two of the three dimensions of traditional musical form. The third, harmony (and its melodic implications), is never dealt with adequately on a rudimentary level, a problem which has serious consequences in view of the second criticism.

The definitions of larger formal designs, principally "Sonata Allegro," are simplistic and misleading. Because of inadequate preparation in harmony, students are sure to be confused when confronted with a design ("Sonata Allegro"), having "two themes having a certain key relationship to each other" (p. 107). A "Sonata Allegro" is more a process than a formal design. Additionally, it may contain more than two themes, the key relationships of which are not defined exactly by traditional usage. Gary also defines "Sonata Allegro" as a ternary form, a definition supported

neither by the historical development of the type nor by the ambiguous structural and harmonic procedures associated with it.

Nonetheless, Gary's contribution is significant. The broadest criticism one could level against this book could also be leveled against the general analytical view in music education: instruction does not stress causes but rather external appearances. This approach tends to foster a rather narrow viewpoint. The skills learned are not very generalizable and will not prepare the student to cope with very many new musical experiences outside the classroom.

COMPREHENSIVE MUSIC ANALYSIS

By contrast, an approach to music analysis which seeks to uncover as many causes as possible could be termed Comprehensive Music Analysis. The expression was coined by this writer in order to group together a few writings which are united not so much by analytical method as they are by analytical attitude. They are all characterized by an openness to new possibilities. They are neither restricted by many prior notions, nor conditioned by any special musical or historical frame of reference.

Although these contributions are unified in attitude, their content varies. Edward T. Cone (119) stresses that relationships analyzed be always supportable in the music itself (in whatever parameter they occur). Christ and his co-authors (120) have developed a college-level text in which theoretical skills and concepts in several disciplines are developed simultaneously, always reinforced through analytical techniques. Ernst Toch's classic, *The Shaping Forces of Music* (121) is a sort of musical theory of relativity in which experiential function rather than absolute definition is examined. (For example, a chord which produces tension in one context may create repose in another.)

Finally, Mary H. Wennerstrom, in her brilliant dissertation, *Parametric Analysis of Contemporary Musical Form* (122), epitomizes the comprehensive analytical attitude by proving that *any* variable of music can be manipulated to effect or produce musical form. In discussing form she reviews the definitions of various schools of thought: (1) form as phenomenological property as distinct from form as sterotype design pattern, (2) form as shape and structure, (3) form related to style, and (4) form united with content (p. 13). Wennerstrom's willingness to investigate the parameters of timbre, intensity, and texture as well as (more traditionally) pitch and duration for form-generating techniques is refreshingly new (although it was forecast by James Tenney, no. 91). But what she actually searches for in music is comfortingly traditional. *Cohesive* and *Differential* are constantly recurring classifications of formal phenomena. Upon examination these terms turn out to be merely descriptive substitutes for two of the best known concepts of musical form: *unity* and *contrast*. This conceptual correspondence would imply that form in contemporary music has much in common with form in traditional (i.e., tonal or heritage) music. This is precisely Wennerstrom's thesis. There are, indeed, large form-generating principles which appear in various guises throughout the course of Western music. What remains is to recognize and define what they are, and then to use that insight to recognize and understand the form of whatever type of music one experiences.

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